



**The Gramophone Shop, Inc.**

*Record Supplement*

for

June, 1943

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NEW YORK CITY



## CODE SYMBOLS

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Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
B	Brunswick	MW	Hargail Recorder
BA	Bost	NMR	New Music Recordings
C	Columbia	P	Parlophone
CM	Columbia Masterworks Set	PAR	Paraclete
CX	Columbia Two-Record Masterworks Set	PD	Polydor
D	Decca	T	Telefunken
ES	Bost	TI	Timely
G	Gramophone (HMV)	V	Victor
K	Keynote	VM	Victor Masterpiece Set

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*Complete 1943 Columbia Catalogue 25c*

**THE GRAMOPHONE SHOP, Inc.**

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NEW YORK, N. Y.



# The Gramophone Shop, Inc.

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Vol VI

Record Supplement for June, 1943

No. 6

## BACH (JOHANN SEBASTIAN)

BACH: Chorale Preludes (Wachet auf, Nun freu't Euch, Ich ruf' zu Dir, In Dir ist Freude), arr. Busoni. Egon Petri (piano). 12" record (2 sides) No. C-71463D; price \$1.05.

Egon Petri plays Busoni's piano transcriptions of four Bach chorale preludes in an honest, workmanlike, and altogether uninspiring way. The recording (not the playing) unfortunately is blurred in places, though excellent in slow passages. The sample record listened to had a passable surface.

## BRAHMS (JOHANNES)

BRAHMS: Variations and Fugue on a Theme by Handel, Opus 24. Solomon (piano). 3 12" imported records (6 sides) Nos. G-C3301/3; price \$6.30.

In recent years, readers of *The Gramophone* and other sources of information on English recordings increasingly have found praise of the locally little known pianist who has chosen to be called simply Solomon. We have now received a small shipment of his especially well criticized version of the Brahms *Handel Variations*, and it is a real pleasure to find it living up without a single lapse to everything English critics have been writing about it. Insofar as it is possible to judge any artist solely on the basis of records, it is clear that Solomon is a great pianist. G-C3301/3 has with entire justice been hailed as one of the supreme achievements in the field of piano recording. Its equal is not likely to appear soon; its better is difficult to imagine. The present reviewer holds the perhaps heretical belief that the *Handel Variations* are Brahms at his most characteristic and unfettered great. Freed of the inner compulsion to be a latter-day Beethoven manipulating

sonata form, sudden to take fire from every suggestion offered by his chosen theme, Brahms here wrought a sovereign work for the piano.

Neither of the earlier recordings of the *Handel Variations* — Benno Moiseivitch (VM-114, discontinued) and Egon Petri (CM-345†) — offers any appreciable competition to Solomon, for Moiseivitch was overfussy, Petri heavily-handedly pedantic. Having apparently put all questions of technique well behind him, Solomon has been able to address a fiery musical imagination to the problem of projecting every meaning and color inherent in the notes and directions Brahms wrote down. His tempos, shadings, accents, and effects of coloring all contribute to the creation of a solidly conceived whole. Other interpretations, of course, remain possible. There can be little doubt that this interpretation is capable of imposing itself immediately on the listener. Recording and surfaces being entirely equal to interpretation, G-C3301/3 becomes a headline in gramophonic history. After much that is mediocre or merely good, such a flaming performance as this can renew the art of music as, from time to time, it must be renewed.

## COATES (ERIC)

COATES: By the Sleepy Lagoon & DAWES: Melody. Tommy Dorsey and His Orchestra. 10" record (2 sides) No. V-10-1045; price 79c.

Except for the electrifying trombone solos of Tommy Dorsey, this is an inexplicable record. The selections (even though one is by former Vice-President Charles G. Dawes) are something between dining-room and popular music, thus scarcely calling for the Red Seal and the 79c price. The orchestrations are incredibly overlush and oleaginous. Mr. Dorsey, however, is an astonishing virtuoso, and the record has the attraction of giving him plenty of elbow room.



## CORELLI (ARCANGELO)

CORELLI: Concerto for organ and strings, C major (arr. Malipiero) & Sonata for organ and strings, D major. E. Power Biggs, with Fiedler's Sinfonietta, conducted by Arthur Fiedler. 2 12" records (4 sides) in Set VM-942†; price complete with album \$2.62.

Not received before our press deadline. To be reviewed in a forthcoming issue.

## CUI (CESAR ANTONOVICH)

CUI: La fontaine de Czarskoe Selo & SCHUBERT: Liebe schwärmt auf allen Wegen & GRIEG: Jeg Elsker Dig & KRICKA: L'Albatros. Povla Frijsh (soprano) & Daisy Bucktrout (piano). 12" imported record (2 sides) No. G-DB1923; price \$2.62.

Singing in French, German, and Norwegian, Povla Frijsh here shows her unique and inexplicable artistry at its very best. Her instant grasp of inherent style, her ability to project that style with utter conviction, her enchantress-like manner of making a less than first-rate voice sound first rate — all this, coupled with HMV surfaces, makes G-DB1923 a prize. Never on records, perhaps, has Grieg's most renowned song (for *Jeg Elsker Dig* is *Ich liebe dich*) been so persuasively set forth. Admirers of Mme Frijsh know this record already; those not yet acquainted with her art could not do better than to make its acquaintance with this example. Like all imported recordings — like all recordings today, in fact — this one cannot always be kept in stock.

## FAURE (GABRIEL URBAIN)

FAURE: Incidental Music to *Pelléas et Mélisande*, Opus 80 & RIMSKY-KORSAKOV: *Dubínushka*, Opus 69. Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set VM-941†; price complete with album \$2.62.

Maeterlinck's misty, undefined, and hypnotic *Pelléas et Mélisande* has had a surprisingly wide effect on composers of varying character. While Debussy was in process of composing his opera on the subject (he worked at it intermittently from 1892 to 1902), Fauré produced his incidental music, from which the present suite was fashioned, in 1898. In 1905, Arnold Schönberg completed a symphonic poem based on the play, and in that same year Sibelius issued his suite for small orchestra made up of incidental music for the play. Naturally, each of these four men (there may be others) approached Maeterlinck's diaphanous heroine and lorn hero in his own way. Comparisons of one result with the others are, in the case of music for *Pelléas et Mélisande*, peculiarly meaningless.

Fauré's suite is made up of three sections, a quasi *adagio* that serves as a prelude to the play, *Fileuse* — an entr'acte to precede the scene in which *Mélisande* spins with a distaff — and a *molto adagio* played during the death of *Mélisande*. An earlier recording of the suite by the Berlin Philharmonic Orchestra, conducted by Albert Wolff (PD-66725/6 and B-90148/9) is now unavailable, as are two or three recordings of one or another of the separate sections. The music has considerable charm, and is constructed with Fauré's customary fastidiousness. Dr. Koussevitzky and the Bostonians play it superbly, with all their traditional tonal wizardry. The recording is a delight from the technical point of view. The record surfaces heard were exemplary. The fourth side is given over to an excellent, if entirely supernumerary, rendition of Rimsky-Korsakov's *Dubínushka*, a more than full-dress arrangement of Russian folk material.

FAURE: *Soir & Les roses d'Ispahan*. Maggie Teyte (soprano) & Gerald Moore (piano). 10" imported record (2 sides) No. G-DA1819; price \$2.10.

The latest of the Maggie Teyte records to be received from England shows no slightest diminution in the certain magic of her powers and artistry. Two of Gabriel Fauré's most delicately beautiful songs receive from Miss Teyte what must be considered their definitive interpretation. At this date, of course, it is all but impossible to praise Miss Teyte without repeating former praise, for she is never less than magnificent. A word can be said, however, for the accompaniments of Gerald Moore. He is in his chosen field no less an artist than the greatest of the many singers he has accompanied. Here, in short, is the sort of beauty that freshens one's faith in the gramophone.

## FRANCK (CESAR)

FRANCK: *Variation symphoniques* for piano and orchestra. Myra Hess (piano), with City of Birmingham Orchestra, conducted by Basil Cameron. 2 12" imported records (4 sides) Nos. G-C3237/8; price \$4.20.

César Franck's *Variations symphoniques* seem to have been recorded four times — twice by Alfred Cortot (with the London Symphony Orchestra, V-6734/5, discontinued; with the London Philharmonic Orchestra, conducted by Sir Landon Ronald, V-8375/8), by Walter Gieseking, with the London Philharmonic Orchestra, conducted by Sir Henry J. Wood (CX-10†), and recently by Myra Hess with the City of Birmingham Orchestra, conducted by Basil Cameron. Despite the satisfying serenity of Cortot's performance, the current Victor recording must now be dismissed because of age, the technical improvements of a decade having rendered it obsolescent. This leaves the Gieseking recording the only choice among domestically pressed performances — and a very excellent choice it is.



From England, now, comes a performance by Dame Commander Myra Hess and the previously unfamiliar City of Birmingham Orchestra. From the point of view of aural fidelity, this is the best *Variations symphoniques* to date. As, however, it differs widely from the Giesecking interpretation, it will perhaps be best to point out the chief sources of that difference. Myra Hess chooses to emphasize the *poco* in Franck's opening tempo indication, *poco allegro*, playing in a tempo that is truly an *andante*. Also, her dynamic range (at least as recorded) is much wider than Giesecking's, particularly on the side toward *pianissimo*, almost, at moments, toward inaudibility. Their performances do not differ so much in the loud, rapid passages. For the matters of tonal verisimilitude and flawless surfaces, the HMV records handily take first place. Both recordings are unlikely to appeal to any one person—each of them already has urgent champions. It is a pleasure to hear from Myra Hess again, particularly in a recording that displays her interpretive powers so beautifully.

### GOUNOD (CHARLES-FRANCOIS)

**GOUNOD:** *Messe Solennelle* G major. Catholic Church Music Concert Choir, with Ena Chaplin Baldwin, Edward Reach, and Norman Walker, soloists; Terance Casey (organ), conducted by Chaplin Baldwin. Two 10" records (4 sides) Nos. C-4141/2M; price \$1.58.

We are again able to offer the only currently listed recordings of excerpts from a Gounod Mass—the *Sanctus*, *Benedictus*, and *Agnus Dei* from his *Messe Solennelle*, G major (1849). The singing (in Latin) is well done and well recorded, and both accompaniment and direction are discreetly accomplished. Curiously, there seems to be no recording of even part of the renowned *St. Cecilia Mass*. Meanwhile, however, here is a typical example of Gounod's religious music on records that can be recommended.

**GRIEG:** *Jeg Elsker Dig*, see CUI: *La fontaine de Czarskoe Selo*.

### HANDEL (GEORGE FRIDERIC)

**HANDEL:** *Semele—Where'er you walk* & **MENDELSSOHN:** *St. Paul—Be thou faithful unto death*. Webster Booth (tenor), with the Hallé orchestra, conducted by Warwick Braithwaite. 12" imported record (2 sides) No. G-C3305; price \$2.10.

The fine high tenor voice of Webster Booth is used to best advantage in these familiar oratorio excerpts. The Hallé Orchestra (soon to have John Barbirolli as its permanent conductor) is here exquisitely directed as accompaniment by Warwick Braithwaite. The balance between soloist and orchestra is, like the silent record surface, exemplary. It must still remain a mystery why England, under conditions of unimaginable difficulty, is able to maintain in its records an all-round excellence that American companies achieve only by fits and starts.

### HAYDN (FRANZ JOSEF)

**HAYDN:** *Trio*, G major. Alfred Cortot (piano), Jacques Thibaud (violin), & Pablo Casals (cello). Two 10" imported records (4 sides) Nos. G-DA895/6; price \$4.20.

In its way one of the most celebrated of chamber-music recordings has for a long time been that of the Haydn "Gypsy Rondo" *Trio* in G major as played by Cortot, Thibaud, and Casals. The interpretation by these three perfectly attuned artists still, despite the age of the recording, makes for rapt listening. We are fortunate in having a small supply of these HMV records on hand, and relist them now—for what may be the final time—to call them to the attention of connoisseurs.

### KREISLER (FRITZ)

**KREISLER:** *Praeludium & Allegro*, E minor (arr. Sevitzky). Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. 12" record (2 sides) No. V-11-8439; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

**KRICKA:** *L'Albatros*, see CUI: *La fontaine de Czarskoe Selo*.

### MENDELSSOHN-BARTHOLDY (FELIX)

**MENDELSSOHN:** *Symphony No. 3, A minor* ("Scotch"). Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. 4 12" records (8 sides) in Set CM-540†; price complete with album \$4.73.

Columbia this month gives us the best recording to date of Mendelssohn's ever-charming "Scotch" *Symphony*. The earlier Columbia recording (Royal Philharmonic Orchestra, with Felix Weingartner, CM-126) and the Victor recording (Rochester Philharmonic Orchestra, with Jose Iturbi, VM-699†) are easily superseded—the former because of age, the latter because of signally unbalanced, topheavy recording. Mitropoulos is particularly happy with the deft elegances of Mendelssohn, and here displays none of his usual waywardness. The Minneapolis Orchestra has not been so well recorded for many years. The surfaces of the records in the sample set listened to were of Columbia's best. Altogether, CM-540†, despite advance fears to the contrary, proves to be a highly welcome addition to the lists.

**MENDELSSOHN:** *St. Paul—Be thou faithful unto death*, see HANDEL: *Semele—Where'er you walk*.



## PROKOFIEV (SERGEY)

**PROKOFIEV:** "Classical" Symphony (No. 1, D major, Opus 25). St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. 2 12" records (4 sides) in Set VM-942†; price complete with album \$2.62.

The Boston Symphony recording of the "Classical" Symphony (V-7196/7), though now about thirteen years old, remains substantially unchallenged as interpretation. The Columbia version (Minneapolis Symphony, with Mitropoulos — CX-166†) was wholly pale beside it. Nor does the new Victor version, despite the abovementioned thirteen years — and the technical advances occurring in that period — offer new virtues. It is available for drop automatic machines, whereas V-7196/7 is not, and that is all. Mr. Golschmann and his men commit no demonstrable sins; they merely lack all the plus values that make Dr. Koussevitzky one of the great conductors, the Boston one of the great orchestras. What is to be hoped for is a modern recording by the Boston. Put VM-942† down as adequate and unexciting.

## PUCCINI (GIACOMO)

**PUCCINI:** *La Bohème*—O soave fanciulla, Act I & **VERDI:** *Rigoletto*—E il sol dell' anima, Act I. Jussi Bjoerling (tenor) & Hjoerdis Schymberg (soprano), with orchestra conducted by Nils Grevillius. 12" record (2 sides) No. V-11-8440; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

**SCHUBERT:** *Liebe schwärmt auf allen Wegen*, see **CUI:** *La fontaine de Czarskoe Selo*.

## SPONTINI (GASPARO LUIGI PACIFICO)

**SPONTINI:** *La Vestale*—Tu che invoco & O nume tutelar, Act II. Rosa Ponselle (soprano), with orchestra. 12" imported record No. G-DB1274; price \$2.62.

We are particularly happy to have in stock again for a short time what many connoisseurs consider to be the finest recording of one of the great soprano voices of our era. It is not only that Rosa Ponselle was in superb voice

when she sang Spontini's classically magnificent double aria, and that she was flawlessly recorded, but that the music itself is first rank. That any list of fifty great vocal recordings could omit this one is unlikely.

## SVEINBJORNSSON (SVEINBJORN)

**SVEINBJORNSSON:** *O Gud Vors Lands* & (traditional) *Eldgamla Isafold*. Pjetr A. Jonssyn (tenor, in Icelandic), with orchestra. 10" imported record (2 sides) No. G-X918; price \$1.57.

This interesting record contains the national anthem of Iceland — *O Gud Vors Lands* — and a traditional song of that country. The latter turns out to be the melody known in the United States as *America*, in the British Empire as *God Save the King*. The recording is not of the most modern sort, but Mr. Jonssyn's pleasant, well-handled voice is clearly caught. The record surfaces are excellent.

## TCHAIKOVSKY (PIOTR ILYICH)

**TCHAIKOVSKY:** *Manfred* Symphony, Opus 58. Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Seven 12" records (14 sides) in Set VM-940†; price complete with album \$7.87.

Tchaikovsky composed seven full-length symphonies, not six. In the period between the *Fourth* Symphony (1877) and the *Fifth* Symphony (1888), he produced the longest of them all, the massive *Manfred*. This is a four-movement symphony, not a symphonic poem, even though Victor straddles the issue by calling it a symphony on the outside of the album, a symphonic poem on the records themselves. It was Balakirev who suggested to Tchaikovsky that the hero and story of Byron's romantic poem could be distilled into a good program for an orchestral work. "Suggested" is, indeed, too mild a verb: he hounded Tchaikovsky until the music was composed. Liking the prospectus Balakirev sent him, then not liking it, then liking it again, Tchaikovsky at last completed the *Manfred* Symphony in 1885. At first—as was his unchanging way—he regarded it as the finest of his orchestral compositions. Later, however, he revised this opinion, assigning to *Manfred* a seat farther below the salt.

As the *Manfred* Symphony is rarely performed, this first complete recorded version (V-11475, containing a shortened performance of the second movement only, has been discontinued) has aroused great interest. For it presents what, for most of us, amounts to a new symphony by



one of the two most popular composers of symphonies. Let it be said at once that it is stirring, emotional, and richly orchestrated music of wide variety. To compare it with Tchaikovsky's last three numbered symphonies would be fruitless, for it is structurally closer in character to Liszt's *Dante Symphony* and *Faust Symphony* and the Berlioz *Symphonie fantastique* (it even has an *idée fixe* like the last). It is clearly not Tchaikovsky's finest orchestral composition. But it is wonderful music-making, nonetheless, and it improves rapidly on intimate acquaintance. It is, as any important expansion of the recorded repertoire must be, an occasion for throwing hats into the air. Now we may even hope, considering Tchaikovsky alone, for recordings of *The Tempest*, the *Piano Concerto No. 2*, G major, the *Symphony No. 1*, G minor, and the two compositions for cello and orchestra, *Variations on a Rococo Theme* and *Pezzo Capriccioso*.

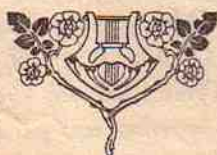
Mr. Sevitzy and the members of the Indianapolis Symphony Orchestra give *Manfred* a well-modulated, incisive, and stirring interpretation. A few lapses from steady beat, a very occasional slip by some wind-instrument player little mar the real values of the performance. The recording is a steep improvement over previous Indianapolis ventures. The surfaces of the sample records listened to were not merely good, but excellent. Altogether, Victor and the record-buying public are to be congratulated on so rewarding a work as Tchaikovsky's *Manfred Symphony* so beautifully achieved.

VERDI: *Rigoletto*—E il sol dell' anima, see PUCCINI:  
La Bohème—O soave fanciulla.

## WAGNER (RICHARD)

WAGNER: *Lohengrin*—Das süsse Lied verhallt (Bridal Chamber Duet), Act III, Scene 2. Kirsten Flagstad (soprano) & Lauritz Melchior (tenor), with Victor Symphony Orchestra, conducted by Edwin McArthur. 2 12" records (4 sides) in Set VM-897†; price complete with album \$2.62.

Not received before our press deadline. To be reviewed in a forthcoming issue.



## CORONATION SETS

CORONATION OF GEORGE VI AND QUEEN ELIZABETH IN WESTMINSTER ABBEY. Fifteen 12" imported records (30 sides) Nos. G-RG1/15; price \$35.44.

We are able to supply at this time an extremely limited number of sets (no albums) of the truly wonderful records made of the coronation of George VI and Queen Elizabeth in Westminster Abbey. The value of this recording as a historic souvenir may be debated, but it is starred throughout its great length with superb examples of English choral and organ writing and mass singing. The music includes: Parry—Anthem: I Was Glad; Bairstow—Introit: Let My Prayer Come Up; Byrd (arr. Fellowes)—Creed; Bullock (arr.)—Hymn: Veni Creator (VIII Mode); Handel's stupendous *Zadok the Priest*; Walford Davies—Confortare: Be Strong; Tye (arr. Fellowes)—Anthem: O come, ye Servants; Purcell—Anthem: Hear My Prayer; Dyson—Anthem: O Praise God; Wesley—Anthem: Thou Wilt Keep Him; Harris—Offertorium: O Harken Thou; Byrd (arr. Fellowes)—Sanctus; Merbecke—Lord's Prayer; Stanford—Gloria in Excelsis; Gibbons—Amen; Vaughan Williams—Te Deum; Walford Davies (arr.)—God Save the King. The final record contains the King's Message to the Empire as broadcast on Coronation Day, May 12, 1937. This final record is available separately (price \$2.37); the set is likewise available without it (price for 14 records \$33.08). Recorded by direct line from the B.B.C. transmission, pressed on superb HMV surfaces, the set is everything that could be desired, mechanically speaking.

## BOOKS

We suggest that you order your books on music through THE GRAMOPHONE SHOP's specialized music-book service.

BEETHOVEN: *LIFE OF A CONQUEROR*, by Emil Ludwig. G. P. Putnam's Sons, New York, 1943, \$3.75. A popular life, written without technical terms for the untrained music lover.

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS, edited by Oscar Thompson. New Edition, revised and enlarged (2376 pages). Dodd, Mead & Co., New York, 1943, \$15.00. An improved and corrected edition of the best one-volume encyclopedia of music now available. Includes additional articles on such composers as Bloch, Copland, Harris, Prokofiev, Scriabin, Shostakovich, and Villa-Lobos.



**ALICE IN WONDERLAND and THROUGH THE LOOKING GLASS.** Ann Stephens (Alice), Richard Goolden (Caterpillar), Nancy Munks (Narrator & March Hare), Florence Desmond (Cheshire Cat & The Duchess), Arthur Askey (Mad Hatter), Molly Munks (Dormouse), Robertson Hare (Gryphon), Syd Walker (Mock Turtle), L. Henson (Tweedledum), Stanley Holloway (Tweedledee), Ronald Frankau (Humpty Dumpty), with orchestra and chorus conducted by Clifford Greenwood. 3 12" imported records (6 sides) Nos. G-C3243/5; price \$6.30.

This amiably daft recording, expertly presented and recorded, manages to contain a surprisingly large amount of the nonsensical charm of Lewis Carroll's masterpieces in the brief space of approximately twenty-five minutes. The speaking parts are right, and the musical sections are unobtrusive, if uninspired. The scenes used are: *Introduction and Scene with the Caterpillar*; *Scene with the Duchess and the Cheshire Cat*; *The Mad Hatter's Tea Party*; *Scene with the Gryphon and the Mock Turtle*; *Scene with Tweedledum and Tweedledee*; *Scene with Humpty Dumpty and Finale*. A special word of praise must be said for the remarkable characterizations of Florence Desmond as the Cheshire Cat and the Duchess. These records, certain to delight wise children, also have enormous appeal for adults.

#### INTERNATIONAL MORSE CODE LESSONS.

John H. Cose, Director of Instruction, R. C. A. Institutes. 6 10" records (12 sides), with accompanying leaflet, in Set V-E67; price complete with album \$6.82.

This highly recommended set of recordings is designed, to quote the accompanying leaflet, "... to acquaint the beginner with the actual sound of the letters as they are sent over the air and then to provide practice transmissions by means of which the student may develop ability to copy regular code messages." Beginning with the simplest letters, it develops to the degree of proficiency at which unpronounceable groups of letters (such as might be used in cipher messages) are sounded. The recording is completely clear.

#### ROYAL AIR FORCE RECORDS

We have received from England four of the Royal Air Force Records (HMV). All are played by the Band of the Royal Air Force, conducted by Wing Commander R. P. O'Donnell, M. V. O. Each is a 10" record selling for \$1.57. Each record label carries the following note: "The profits from the sale of this record are being devoted to the R. A. F. Benevolent Fund." The selections contained on each are as follows:

**G-RAF1.** God Save the King; Land of Hope and Glory (Elgar); Trumpet Calls of the Royal Air Force (Royal Air Force, General Parade, Markers, Advance, Reveille, Alarm, Carry On, Retreat, Guard Salute, Last Post, and Lights Out).

**G-RAF2.** Royal Air Force March (Sir Walford Davies); General Salute and Slow March—"The Duke of York" (arr. S. M. Balfour).

**G-RAF3.** Fall In and Fly—March (Noel Gay, arr. Gordon Mackenzie); The Lad from London Town—March (R. P. O'Donnell).

**G-RAF4.** National Anthems of Our Allied Squadrons (Belgium, Czechoslovakia, France, Holland, Norway, Poland, The United States).

The recordings and surfaces are models.

#### COLLECTIONS

**DUQUESNE TAMBURITZANS.** Matt L. Gouze's Duquesne Tamburitians. Three 10" records (6 sides) in Set SON-M3; price complete with album \$2.89.

The selections in this second album of the interesting tamburitza orchestra from Pittsburgh are: *Odjeci Jad-ranskog Mora* (Adriatic Echoes); *Ah Kad Tebe Ljubiti Nesmijem* (Forbidden Love); *Adio Mare* (Farewell, Marie); *U Nasem Selu* (In Our Village); *Razna Kola* (Kolo Medley); *Oj Hrvati* (Hail, Croatians!); *Te Tvoje Carne Oci* (Your Charming Eyes). As in the other SONART albums, recording and surfaces are good.



## GREGORIAN

**GREGORIAN CHANTS.** Benedictine Monks Choir of Saint Benoit-du-Lac, Lac Memphremagog, P. Q. Six 10" records (12 sides) in Set GRCH; price complete with album \$5.25.

The Benedictine Monks of Saint-Benoit-du-Lac belong to the Congregation of Saint-Pierre de Solesmes, and are renowned for their painstaking efforts toward a revival of authentic Gregorian Chant in America. This set of recordings of their singing is a highly welcome addition to a branch of music now poorly represented on available records. It contains the following: **Introit: Exsurge** (Sexagesima Sunday); **Introit: Cantate Domino** (Fourth Sunday after Easter); **Kyrie: Clemens Rector**; **Gloria—More Ambrosiano**; **Gradual: Haec Dies** (Easter); **Alleluia** (2) (Whitsunday); **Tract: Gaude** (Saturdays between Septuagesima and Easter); **Credo VI**; **Offertory: Recordare** (Feast of Our Lady of the Seven Sorrows); **Santus: Cum Jubilo**; **Agnus Dei: Dominator Deus**; **Communion: Videns Dominus**; **Communion: Nemo**; **Communion: Spiritus**; **Ite Missa Est: Lux et Origo**; **Hymn: Creator Alme Siderum** (Advent); **Hymn: Coelestis Urbs Jerusalem**; **Anthem: Ad Jesum Autem** and **Magnificat** (Feast of the Sacred Heart of Jesus); **Anthem: Salve Regina**; **Hymn: Tantum Ergo**. The recordings faithfully preserve the acoustic qualities produced by ecclesiastical architecture. The surfaces are smooth. Altogether, this set is to be very highly recommended.

**POLKAS.** Joseph Snihur ("The Polka King") and His Orchestra. Three 10" records (6 sides) in Set SON-M4; price complete with album \$2.89.

The selections in this album of "Jumpin' Jivin'" Polkas are: **Sonart Jive Polka** (Hray Meni Skrypko); **Jolly Tar Polka** (Wesela); **Fiesta Polka** (Hanka); **Victory Polka** (Nowomodna); **Carnival Polka** (Les-ginka); **Domino Polka** (Koketka). All are well played and adequately recorded on good surfaces.

**SONGS OF ISRAEL.** Four albums (designated C, F, P, and A), each containing four 10" records (8 sides). ASCH Albums each (sold separately), \$3.67.

**C. Cantorial album** contains: **Shuvi Nafshi** (from Hallel) sung by Cantor Leibeke Waldman, with Harry Lubin (organ); **Hashkiveinu** and **Sim Sholom**, sung by Leib Glantz (tenor), with A. Ellstein (piano); **Al Tiroh** and **A Yid Darf Gehen in Shul**, sung by Cantor Leibeke Waldman, with Harry Lubin (organ); **Eichu** and **Es Kommen Gute Tzyten**, sung by Cantor Leibeke Waldman, with Harry Lubin (organ).

**F. FOLK album** contains: **Drei Techter** and **Reisele**, sung by Menasha Oppenheim, with Harry Lubin (piano); **Mein Shtetele Yaass** and **Hiddish Red Sich Shein**, sung by Max Kletter, with Harry Lubin Orchestra; **Der Kleiner Shniaderel** and **Nissim**, sung by Menasha Oppenheim, with Harry Lubin (piano); **Motl—Der Operator** and **Mein Shtetele Moliff**, sung by Chaim Tauber, with Harry Lubin (piano).

**P. PALESTINIAN album** contains: **Hora—Mi Boneh Yerushalayim** and **Katonu M'od**, sung by Saul Meisels, with Ida Ruth Meisels (piano); **Hatikva** and **Techezakna**, sung by Saul Meisels, with Ida Ruth Meisels (piano); **Shirat Haemek** and **Reitiha**, sung by M. S. Yardeini, with B. Fiedler (piano); **Adarim** and **Matay Matay**, sung by Leib Glantz, with A. Ellstein (piano).

**A. ASSORTED album** contains: **Al Tiroh** and **A Yid Darf Gehen in Shul**, sung by Cantor Leibeke Waldman, with Harry Lubin (organ); **Gesselach** and **Der Farliebter**, sung by Max Kletter, with Harry Lubin Orchestra; **Shirat Haemek** and **Reitiha**, sung by M. S. Yardeini, with B. Fiedler (piano); **Der Kleiner Shniaderel** and **Nissim**, sung by Menasha Oppenheim, with Harry Lubin (piano). Note that this album duplicates selections from albums C, F, and P.



**SONGS OF THE SOUTH SLAVS.** Rasa Radenkovic (baritone) and Mirko C. Markovic (guitar). 3 10" records (6 sides) in Set SON-M1; price complete with album \$2.89.

The selections in this interesting album are: Gdje Si Majko Moja Mila? (Where Are You, Mother Dear?); U Ameriku (Longing for America); Resih Da Se Zenik (Bachelor's Farewell); Pastirska Pjesma (Shepherd's Song); Kad Za Marijanom Zadjie Dan (Sunset Over Mount Marian); Ti Plavis Zoro Zlatna (The Golden Dawn's Awakening). All are well recorded.

**SOUTH SLAV MELODIES.** Duquesne University Tamburitza Orchestra, conducted by Matt L. Gouze. Three 10" records (6 sides) in Set SON-M2; price complete with album \$2.89.

This album contains the following: Seljacko Kolo (Villagers' Dance); Kukavica (The Cuckoo Bird); Kosovo (Waltz); Cuk Sedi, Kisa Pada, Omladinsko Kolo (South Slav Folksongs); Na Marijance (Slovene Polka); Kje So Moje Rozice (Folksong), Maricka Pegla (Polka). The recording and surfaces are exemplary.

## POPULAR

**ETHEL WATERS SOUVENIR ALBUM.** Ethel Waters, with orchestra. Five 10" records (10 sides) in Set D-348; price complete with album \$

One of the best-loved of American popular singers is here represented by the following selections from her enormous repertoire: Miss Otis Regrets; Moonglow; Give Me a Heart to Sing To; I Ain't Gonna Sin No More; Dinah; You're Going to Leave the Old Home, Jim; You're a Sweetheart; I'll Get Along Somehow; When It's Sleepy Time Down South; How Can I Face This Wearied World Alone. Both recording and surfaces could be improved, but the singularly persuasive qualities of Miss Waters' singing more than carry the day in her favor. This is an album to be cherished by admirers of artistry in popular song.

**FILM FAVORITES.** David Rose and His Orchestra. 4 10" records (8 sides) in Set V-P136; price complete with album \$2.62.

The selections (and the films from which derived) are as follows: *The Continental* (*The Gay Divorcée*), *Thanks For the Memory* (*Big Broadcast of 1938*), *Lullaby of Broadway* (*Gold Diggers of 1935*), *Over the Rainbow* (*The Wizard of Oz*), *The Way You Look Tonight* (*Swing Time*), *When You Wish Upon a Star* (*Pinocchio*), *Sweet Leilani* (*Waikiki Wedding*), and *The Last Time I Saw Paris* (played in *Lady Be Good*). All feature the typical David Rose taste for orchestrations depending on the strings more than most similar orchestras do.



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Because of war conditions, COLUMBIA has found it necessary temporarily to discontinue all ADD-A-PART recordings. We have been fortunate enough to obtain a widely representative selection of the ADD-A-PART titles, which we list hereunder for the benefit of our subscribers and customers. Supplies are limited and delivery cannot be guaranteed. We urge all those interested in obtaining ADD-A-PART records to act immediately.

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### BASS (DOUBLE BASS) PART MISSING

- M. Schubert: Quintet, A major ("Forellen"), Opus 114. Five 12" (10 sides) in Set C-S49; price complete with album \$8.40.

### CELLO PART MISSING

- E. Bach: Air ("for the G string") from Suite for Orchestra No. 3 & Adagio from Toccata & Fugue, C major. 12" (2 sides) No. C-65138; price \$1.58.
- E. Beethoven: Second Movement (Menuetto) from Quartet, A major, Opus 18, No. 5 & Fifth Movement (Allegretto alla polacca) from Serenade (String Trio), Opus 8. 12" (2 sides) No. C-65128; price \$1.58.
- M. Beethoven: Quartet, C major, Opus 18, No. 4. Three 12" (6 sides) in Set C-S29; price complete with album \$5.25.
- M. Beethoven: Quartet, G major Opus 18, No. 2. Four 12" (7 sides) in Set C-S30; price complete with album \$6.30.
- M. Beethoven: Trio, B flat major, Opus 11. Three 12" (5 sides) in Set C-S31; price complete with album \$4.73.
- D. Beethoven: Quartet, E flat major, Opus 127. Five 12" (10 sides) in Set C-S35; price complete with album \$8.40.
- E. Dvorák: Lento from Quartet F major ("American"), Opus 96. 12" (2 sides) No. C-65139; price \$1.58.
- E. Haydn: First Movement (Andante) from First Trio, G major. 12" (2 sides) No. C-65137; price \$1.58.

- E. Mozart: Quartet No. 5, E flat major, K.160. Two 10" (4 sides) in Set C-S55; price complete with album \$2.63.

- M. Mozart: Quartet, D major ("Solo"), K.575. Three 12" (6 sides) in Set C-S28; price complete with album \$5.25.

- M. Mozart: Quartet, C major ("Dissonant"), K.465. Four 12" (8 sides) in Set C-S39; price complete with album \$6.30.

- D. Ravel: Quartet, F major. Five 12" (10 sides) in Set C-S47; price complete with album \$8.40.

- E. Schubert: Second Movement (Andante un poco mosso) from Piano Trio, B major, Opus 99. 12" (2 sides) No. C-65132; price \$1.58.

- M. Schubert: String Quintet, C major, Opus 163. Four 12" (7 sides) in Set C-S32; price complete with album \$6.30.

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- E. Mozart: Trio, E flat major ("Kegelstatt"), K.498. Three 12" (6 sides) in Set C-S20; price complete with album \$5.25.
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- D. Brahms: Quartet, C minor, Opus 51, No. 1. Four 12" (8 sides) in Set C-S59; price complete with album \$6.83.

- M. Haydn: Second Movement (Largo) from Quartet, D major, Opus 76, No. 5. 12" (2 sides) No. C-65140; price \$1.58.

- E. Mozart: Quartet, E flat major, K.160. Two 12" (4 sides) in Set C-S54; price complete with album \$2.63.

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E. Gluck: Melody (Orfeo) & Dance of the Happy Spirits (Orfeo), arr. Rothschild. 12" (2 sides) No. C-65075; price \$1.58.

E. Haydn: Quartet, B flat major, Opus 76, No. 4. Three 12" (6 sides) in Set C-S37; price complete with album \$5.25.

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E. Haydn: Quartet, F major, Opus 3, No. 5. Two 12" (3 sides) in Set C-S8; price complete with album \$3.15.

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E. Mozart: Quartet, E flat major, K.160. Two 12" (4 sides) in Set C-S53; price complete with album \$2.63.

E. Mozart: Second Movement (Andante cantabile) from Quartet, C major ("Dissonant"), K.465. 12" (2 sides); price complete with album \$1.58.

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M. Fauré: Après un rêve & Saint-Saens: Le cygne. 10" (2 sides) No. C-45122; price \$1.05.

E. Handel: Largo (from Serse) & Pergolesi: Nina. 12" (2 sides) No. C-65186; price \$1.58.

E. Pergolesi: Nina & Handel: Largo (from Serse). 12" (2 sides) No. C-65186; price \$1.58.

M. Saint-Saens: Le cygne & Fauré: Après un rêve. 10" (2 sides) No. C-45122; price \$1.05.

E. Schubert: Serenade & Schumann: Träumerei. 12" (2 sides) No. C-65192; price \$1.58.

E. Schumann: Träumerei & Schubert: Serenade. 12" (2 sides) No. C-65192; price \$1.58.

#### ACCOMPANIMENT FOR B FLAT CLARINET

E. Bach: Prelude & Fugue No. 22 from Well-Tempered Clavichord, Vol. 1. 12" (2 sides) No. C-65230; price \$1.58.

M. Brahms: Hungarian Dances Nos. 5, 7, & 6. 12" (2 sides) No. C-65250; price \$1.58.

M. Strauss (Johann, Jr.): Vienna Life, arr. Mittler. 12" (2 sides) No. C-65274; price \$1.58.



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- M. Fauré: Après un rêve & Saint-Saëns: Le cygne. 10" (2 sides) No. C-45124; price \$1.05.
- E. Handel: Largo (from Serse) & Pergolesi: Nina. 12" (2 sides) No. C-65187; price \$1.58.
- E. Pergolesi: Nina & Handel: Largo (from Serse). 12" (2 sides) No. C-65187; price \$1.58.
- M. Saint-Saëns: Le cygne & Fauré: Après un rêve. 10" (2 sides) No. C-45124; price \$1.05.
- E. Schubert: Serenade & Schumann: Träumerei. 12" (2 sides) No. C-65193; price \$1.58.
- E. Schumann: Träumerei & Schubert: Serenade. 12" (2 sides) No. C-65193; price \$1.58.

## ACCOMPANIMENT FOR VIOLA

- E. Handel: Largo (from Serse) & Pergolesi: Nina. 12" (2 sides) No. C-65188; price \$1.58.
- E. Pergolesi: Nina & Handel: Largo (from Serse). 12" (2 sides) No. C-65188; price \$1.58.
- E. Schubert: Serenade & Schumann: Träumerei. 12" (2 sides) No. C-65194; price \$1.58.
- E. Schumann: Träumerei & Schubert: Serenade. 12" (2 sides) No. C-65194; price \$1.58.

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(or flute or oboe)

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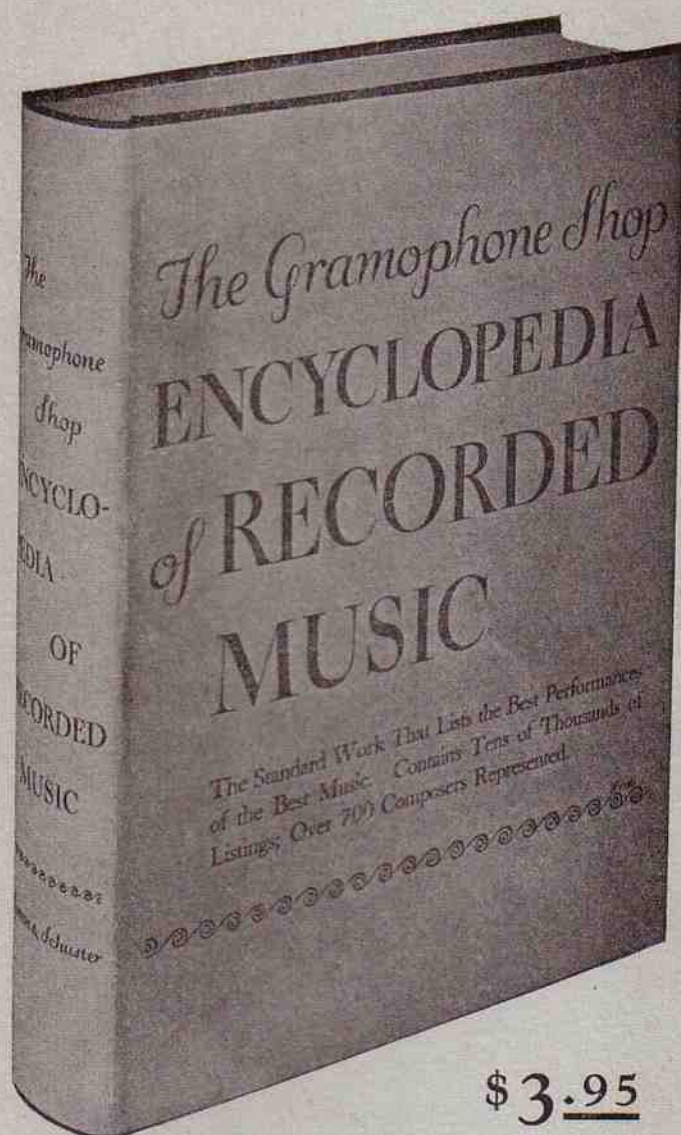
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